

THE BEST OF EARTH, WIND & FIRE VOL.II

EWTF



Earth, Wind & Fire is a life force reminding us to feed our spiritual selves in our worldly good times. Led by maestro Maurice White, the Fire has enlightened our mind and body for more than a generation. A perfect companion to *The Best Of Earth, Wind & Fire Vol. I*, **VOLUME II** couples the gentle rhythms of "Devotion" with the kinetic energy of "Let's Groove," "Serpentine Fire" and "Boogie Wonderland." Like brilliant sunbeams, let these songs touch you with their warmth and light.
A Party For The New Century.



1. **TURN ON (THE BEAT BOX)** (4:38)
2. **LET'S GROOVE** (5:35)
3. **AFTER THE LOVE HAS GONE** (4:24)
4. **FANTASY** (4:36)
5. **DEVOTION** (4:48)
6. **SERPENTINE FIRE** (3:49)
7. **LOVE'S HOLIDAY** (4:22)

Original Recordings Produced by Maurice White with Charles Stepney, Joe Wissert, Verdine White, Larry Dunn, Al McKay and Rhett Lawrence

Arranged by Earth, Wind & Fire with Charles Stepney, Eumir Deodato, Jerry Hey, David Foster, Bill Meyers, Ben Wright and Tom Tom 84

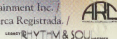
8. **BOOGIE WONDERLAND (WITH THE EMOTIONS)** (4:47)
9. **SATURDAY NITE** (4:01)
10. **MIGHTY MIGHTY** (3:02)
- BONUS TRACKS:
11. **KEEP YOUR HEAD TO THE SKY** (5:10)
12. **I'LL WRITE A SONG FOR YOU** (5:23)

Produced for Reissue by Leo Sacks and Maurice White
 Mastered by Mark Wilder and Joseph M. Palmaccio at Sony Music Studios, New York

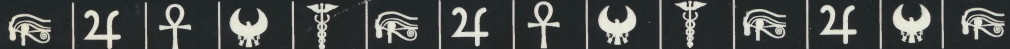
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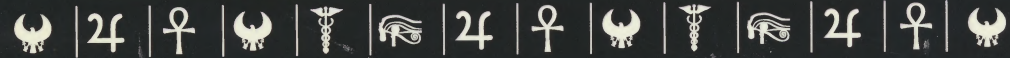
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1. **TURN ON (THE BEAT BOX) (4:38)**
(R. Lawrence/M. White/M. Page)
Produced by Maurice White and Rhett Lawrence
Columbia single 08107
Charted 11/19/88; Weeks: 10; Peak: #26 R&B
 2. **LET'S GROOVE (5:35)**
(M. White/W. Vaughan)
Produced by Maurice White
Horn and String Arrangements by Bill Meyers
ARC single 02536
Charted 10/10/81; Weeks: 22; Peak: #1 R&B, #3 Pop
From *Raise!*, Columbia 37548, Rel. 1981
 3. **AFTER THE LOVE HAS GONE (4:24)**
(D. Foster/J. Graydon/B. Champlin)
Produced by Maurice White
Horn Arrangement by Jerry Hey
String Arrangement by David Foster
ARC single 11033
Charted 7/7/79; Weeks: 17; Peak: #2 R&B, #2 Pop
From *I Am*, Columbia 35730, Rel. 1979
 4. **FANTASY (4:36)**
(M. White/E. del Barrio/V. White)
Produced by Maurice White
Production Assistants: Verdine White and Larry Dunn
Vocal Collaborations: Maurice White and Philip Bailey
Horn and String Arrangements by Tom Tom 84
Columbia single 10688
Charted 2/25/78; Weeks: 13; Peak: #12 R&B, #32 Pop
From *All 'N All*, Columbia 34905, Rel. 1977
 5. **DEVOTION (4:48)**
(M. White/P. Bailey)
Produced by Joe Wissert and Maurice White
Associate Producer: Charles Stepney
Arranged by Earth, Wind & Fire and Charles Stepney
Columbia single 10026
Charted 9/21/74; Weeks: 11; Peak: #23 R&B, #33 Pop
From *Open Our Eyes*, Columbia 32712, Rel. 1974
 6. **SERPENTINE FIRE (3:49)**
(M. White/V. White/S. Burke)
Produced by Maurice White
Production Assistants: Verdine White and Larry Dunn
Vocal Collaborations: Maurice White and Philip Bailey
Arranged by Tom Tom 84
Columbia single 10625
Charted 10/15/77; Weeks: 20; Peak: #1 R&B, #13 Pop
From *All 'N All*, Columbia 34905, Rel. 1977
 7. **LOVE'S HOLIDAY (4:22)**
(M. White/S. Scarborough)
Produced by Maurice White
Production Assistants: Verdine White and Larry Dunn
Vocal Collaborations: Maurice White and Philip Bailey
Arranged by Tom Tom 84
Guitar Solo by Johnny Graham
From *All 'N All*, Columbia 34905, Rel. 1977
 8. **BOOGIE WONDERLAND (WITH THE EMOTIONS) (4:47)**
(J. Lind/A. Willis)
Produced by Maurice White and Al McKay
Horn and String Arrangements by Ben Wright
ARC single 10956
Charted 5/19/79; Weeks: 13; Peak: #2 R&B, #6 Pop
From *I Am*, Columbia 35730, Rel. 1979
 9. **SATURDAY NITE (4:01)**
(M. White/A. McKay/P. Bailey)
Produced by Maurice White and Charles Stepney
Arranged by Charles Stepney
Columbia single 10439
Charted 11/20/76; Weeks: 16; #4 R&B, #21 Pop
From *Spirit*, Columbia 34241, Rel. 1976
 10. **MIGHTY MIGHTY (3:02)**
(M. White/V. White)
Produced by Joe Wissert and Maurice White
Associate Producer: Charles Stepney
Arranged by Earth, Wind & Fire and Charles Stepney
Columbia single 46007
Charted 3/2/74; Weeks: 17; Peak: #4 R&B, #29 Pop
From *Open Our Eyes*, Columbia 32712, Rel. 1974
- BONUS TRACKS:**
11. **KEEP YOUR HEAD TO THE SKY (5:10)**
(M. White)
Produced by Joe Wissert
Arranged by Earth, Wind & Fire
Columbia single 45953
Charted 11/10/73; Weeks: 13; Peak: #23 R&B, #52 Pop
From *Head To The Sky*, Columbia 32194, Rel. 1973
 12. **I'LL WRITE A SONG FOR YOU (5:23)**
(A. McKay/P. Bailey/S. Beckmeier)
Produced by Maurice White
Production Assistants: Verdine White and Larry Dunn
Vocal Collaborations: Maurice White and Philip Bailey
Horn and String Arrangements by Eumir Deodato
From *All 'N All*, Columbia 34905, Rel. 1977



65736







HEADS TO THE SKY by Virginia Prescott

Flip through the Little Black Book of American music and you'll find pages and pages of love songs to girls named Sherry and Rhonda and guys like Alfie and Bill. Earth, Wind & Fire wrote love songs to the universe. With a name as big as the cosmos and a band that stretched across the stage, EW&F introduced sophisticated Funk and African folk rhythms to American popular culture. This second volume of their Greatest Hits is an alchemy of Gospel, Jazz and the history of beat. Steady hit makers in the '70s, EW&F delivered optimism to a decade divided by war, deceit, disco and radical racial politics. Their legacy of tightly crafted, transcendent songs anticipated the African-identified consciousness that swept America in the '80s and the struggle to fill the spiritual vacuum of the '90s. For a nation waiting to groove in the 21st century, *The Best of Earth, Wind & Fire Volume II* arrives right on time.



People of the mighty (l-r): Ralph Johnson, Andrew Woolfolk, Verdine and Maurice, Philip Bailey and Larry Dunn

Maurice White and his brothers-in-rhythm built a musical brick house founded on earthy soul, ethereal wind arrangements and flaming horns. Fused with the gospel sheen of Philip Bailey's voice and complex arrangements by the late Charles Stepney, the elements came together. With more than a dozen Grammy® Awards and several multi-platinum albums, EW&F was the most successful band to take psychedelic soul, electric jazz, and the gritty power of funk to the airwaves. Their commercial triumph was no compromise. To listen to these songs today and to hear the band's influence on a generation of Hip Hop and pop artists is a testament to belief.

Long before the buzz of globalism turned up at record company board meetings, Maurice White looked out on the world with a universality that bridged musical and communal heritage. Maurice, Verdine and Freddy White were steeped in the Southern church music of Memphis. They grew up listening to the race radio stations that seeded B.B. King, Elvis Presley and the musicians who bloomed at Stax Records. Before he could

tie his shoes, Maurice was singing church solos and took to the road with the Rosehill Jubileettes to learn the art of singing praise. A drummer was born when the body-shaking beats and bugles of a local marching band inspired Maurice to break a broom stick in two and pound out time on floorboards and flour tins.

Maurice's sure-footed sense landed him in Chicago, where he cut his teeth cutting records with Little Milton, Etta James and Howlin' Wolf as a session drummer for Vee Jay and Chess Records. There he witnessed the evolution of the rhythm and the blues in horn charts and harmonies. Years on the jazz circuit with the Ramsey Lewis Trio fulfilled the making of a maestro.

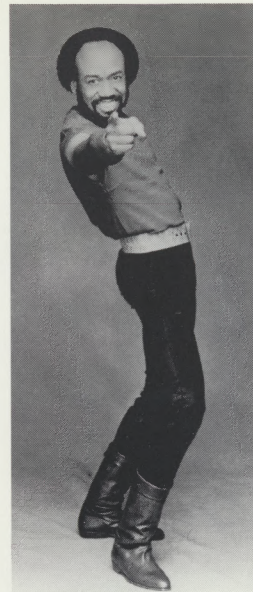
Demonstrating the vision and spirituality that would stamp his music, Maurice moved to L.A. in 1970 and formed Earth, Wind & Fire. It was a pivotal time for Black music and consciousness in America. Miles Davis's *Bitches Brew* inspired its own experimental awareness in electric jazz. Southern soul music was out of time; the sweat-dripped bravado of James Brown and Wilson Pickett and their greasy confessionals were abandoned like a juke joint out of whiskey. Sly Stone was transforming Black music with a fusion of psychedelic rock, electrified Funk and churchified R&B, ushering in an era of message music, full-blown Afros and a platform of racial and gender equality that stood four inches high. Funk was catching fire.

With inner-city race riots, the Black Panthers shot down in mid-pounce and brothers laid out on Vietnamese soil, the music for the time was the rude blast of Funk. "We are

people of the mighty," Maurice declared in "Mighty Mighty." The sound had become universal. It climbs rhythmic steps with a strut marked by brushes on the high hat and accented by a cry that's impossible to ignore. Black and beautiful, this early hit is energy riding on attitude and veering around sonic corners like a packed bus careening downtown—with no brakes.

The sleek cosmology and production values of EW&F set them apart from the sea of Sly-inspired bands like the P-Funk family. They shared the throttled guitar chords, syncopated horn blasts, abrupt rhythmic stresses and intergalactic world views which came to characterize the ensemble funk band. But EW&F distinguished itself with tight productions and meticulous pyrotechnic stage shows that crossed over to the pop audiences.

Bringing the gospel rite of uplifting music to a broken world is Maurice White's strength. "Keep Your Head To The Sky" represents the continuing tale of the lone pilgrim negotiating the ways of the grim world. EW&F gave depth to the pilgrim's progress in a contemporary world with a borrowed amalgamation of traditional religion, African symbolism and Buddhist self-determination. The added mysticism of the sitar and a chorus from the heavens responding in high harmony transport us beyond our earthly place.



The Eternal Dancer

That's the cornerstone of "Devotion," with Philip's vocal blessing the children, and Charles Stepney's muted horns arranged a pace behind the choir. This wasn't your grand-ma's ordinary devotion. The lasting appeal of EW&F's complex and elaborate productions works on many levels—from the ethereal to the dance floor. That's where it hit with The Emotions, three of Maurice's favorite sisters from the church. "Boogie Wonderland" pushed their gospel vocals to summon sin before sanctuary and invite heaven into the glittery world of disco. The effect is magical, building the expectation of "Saturday Nite," which shines its fleeting light down on Mr. Big Stuff as he checks out his bulge and full blowout in the mirror. As '70s disco grew cold, the warm power of dance records like "Let's Groove" conjured a rich world of wonder. And when the party ended in the '80s, Maurice flung open the shades to with the bittersweet "After The Love Has Gone."

The beautiful thing about Maurice White is that he sees life beyond the party. Firmly rooted in the belief that we all have a secret place in our hearts, he turned to the soft Tropicalismo styling of Brazil to take us there. "Fantasy," one of EW&F's most fully realized songs, rides through the sky to land where voices ring out together as one. That is the spirit that unifies this collection. It's the super-charged sexual energy of "Serpentine Fire" ready to spring like a coiled snake. It's a study in the subtle power of Brazilian percussion carrying us from song to song. It's the seduction of "Love's Holiday" unfurling over a plunger-muted trumpet. It's the softness and simple truth of "I'll Write A Song For You."

The sound and spirit of Earth, Wind & Fire materializes in the music we listen to today. Like the lessons of an old love, it materializes in another time and another conversation. Maurice White's gift to the universe is embodied in a legacy of songs and distilled in one lyric, "Sounds never dissipate, they only recreate in another place."

Virginia Prescott keeps her head to the sky at WNYC New York Public Radio. She attends the Church of The Soul on a regular basis.



Earth, Wind & Fire is:

Maurice White: Vocals, Drums, Kalimba, Timbales
Verdine White: Vocals, Bass, Percussion
Philip Bailey: Vocals, Congas, Percussion
Larry Dunn: Piano, Organ, Synthesizer, Synthesizer Programming
Ralph Johnson: Drums, Percussion
Al McKay: Vocals, Guitars, Percussion
Johnny Graham: Guitars, Percussion
Andrew Woolfolk: Flute, Soprano and Tenor Saxophones, Percussion
Fred White: Drums, Percussion
Roland Bautista: Guitars

The Emotions are:
 Wanda Hutchinson, Sheila Whitt, Jeanette Hawes

The Phoenix Horns are:
 Don Myrick, Saxophones; Louis Satterfield, Trombone; Michael Harris, Trumpet, Flugelhorn; Rahmlee Michael Davis, Trumpet, Flugelhorn; Elmar Brown, Trumpet

A special thanks from Maurice White to the musicians who've been there for us throughout the years:

Trumpets: Oscar Brashear, Bobby Bryant, Steve Madaio, Charles Findley, Gary Grant, Jerry Hey
Trombones: George Bohanon, Garnett Brown, Benjamin Powell, Lew McCreary, Charles Loper, Bill Reichenbach, Maurice Spears
Saxophones: Fred Jackson Jr., Herman Riley, Jerome Richardson
French Horns: Barbara Korn, Richard Perissi, Sidney Muldrow, Marilyn Robinson, Arthur Maebe, David Duke
Tuba: Tommy Johnson
Piano, Keyboards, Synthesizers: Jerry Peters, Charles Stepney, Wayne Vaughan, Azar Lawrence, George del Barrio, Eddie del Barrio, Rick Kelly, Skip Scarborough,

David Foster, Billy Myers, Maxine Lewis, Steven Porcaro
Guitars: Marlo Henderson, Steve Lukather, Belyud Taylor
Background Vocals: Belayoy Taylor
Percussion: Harvey Mason, Paulinho da Costa
Tabla Drums: Zakir Hussein
Concert Masters: Janice Gower, Harris Goldman, Charles Veal
Violins: Ken Yarke, Harris Goldman, Carl La Magne, Winterton Garvey, Joy Lyle, Asa Drori, Sandy Seemore, Haim Shtrum, Ronald Clark, Marcy Dieterow, Pavel Farkas, Henry Ferber, Joseph Goodman, Jack Gootkin, William Henderson, Cynthia Kovaks, Gina Kronstadt, Joseph Livoti, Jerome Reiser, Sheldon Sanov, Anton Sen, Ilkka Talvi, Judith Talvi, Rosme Torfeh, Jerome Webster, Pamela Gates, Henry Roth, Sherman Bryana, Leena Sherman
Violas: Rollice Dale, David Campbell, Marilyn Baker, Paul Polivnick, Lynn Subotnick, James Dunham, Denyse Buffum, Barbara Thomason, Virginia Majewski, James Ross, Linda Lipsett, Laurie Woods
Cellos: Dennis Karmazyn, Harry Shultz, Ronald Cooper, Marie Fera, Jacqueline Lustgarten, Miguel Martinez, Daniel Smith, Kevin Torfeh, Larry Corbett, Delores Bing, Jan Kelley, John Walz
Harp: Dorothy Jean Ashby
Timpani: Richard Lepore

Studios: The Burbank Studios, Clover Records, Complex Studios, Davlen Sound Studio, Wally Heider Studio 3, Hollywood Sound Recorders, Oceanway Recording Studio, Westlake Audio, Los Angeles; Caribou Ranch, Nederland, Colorado

Engineering: Robert Appere, Mick Guzauski, George Massenburg, Tom Perry, Robert Spano, Steve Cimmel, Dean Rod, Richard Goodman, Russ Pallone, Craig Wibby

Produced for Reissue by Leo Sacks and Maurice White
 Mastered by Mark Wilder and Joseph M. Palmaccio at Sony Music Studios, New York
 Legacy A&R: Steve Berkowitz

Project Director: Joy Gilbert
 A&R Coordination: Patti Matheny & Darren Salmieri

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Direction:
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 Magnet Vision
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Chart positions courtesy of Joel Whitburn and Billboard Publications

Also available: *Earth, Wind & Fire: The Eternal Dance* (Columbia/Legacy C3K 65410), a retrospective on 3 CDs supervised by Maurice White.

What are you going to listen to next?

- | | |
|-------------|---|
| CK/CT 65779 | Earth, Wind & Fire <i>Greatest Hits</i> |
| CK/CT 64832 | The Emotions <i>Best Of My Love: The Best Of The Emotions Marvin Gaye Midnight Love</i> |
| CK/CT 63856 | Heatwave <i>Always And Forever: The Best Of Heatwave</i> |
| EK/ET 64914 | The Intruders <i>Cowboys To Girls: The Best Of The Intruders</i> |
| ZK/ZT 66688 | The Isley Brothers <i>Beautiful Ballads</i> |
| ZK/ZT 57860 | The Isley Brothers |
| Z3K 65547 | <i>It's Your Thing: The Story Of The Isley Brothers (Box)</i> |
| | Gladys Knight & The Pips <i>Live At The Roxy</i> |
| CK/CT 64955 | Patti Labelle <i>Lady Marmalade: The Best Of Patti & Labelle</i> |
| EK/ET 66339 | Cheryl Lynn <i>Got To Be Real: The Best Of Cheryl Lynn</i> |
| CK/CT 64856 | The Manhattans |
| CK/CT 64662 | <i>Kiss And Say Goodbye: The Best Of The Manhattans</i> |
| | Teena Marie <i>Lovergirl: The Teena Marie Story</i> |
| | Harold Melvin & The Blue Notes (feat. Teddy Pendergrass) |
| | <i>Blue Notes & Ballads</i> |
| | MFSB <i>Love Is The Message: The Best Of MFSB</i> |
| | The O'Jays <i>Survival</i> |
| | The O'Jays <i>Back Stabbers</i> |
| | Billy Paul <i>Me And Mrs. Jones: The Best Of Billy Paul</i> |
| | Johnnie Taylor <i>Eargasm</i> |
| | Three Degrees |
| | <i>When Will I See You Again: The Best Of The Three Degrees</i> |
| | Various Artists |
| | <i>The Philly Sound: Kenny Gamble, Leon Huff</i> |
| | <i>And The Story Of Brotherly Love (1966-1976) (Box)</i> |
| CK/CT 64839 | Deniece Williams |
| | <i>Gonna Take A Miracle: The Best Of Deniece Williams</i> |
| | Bill Withers <i>The Best Of Bill Withers: Lean On Me</i> |
| CK/CT 63852 | Bobby Womack |
| CK 64830 | <i>At Home In Muscle Shoals</i> |

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

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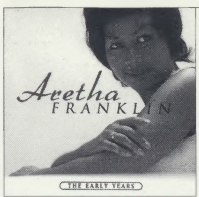
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| ZK/ZT 66116 | The O'Jays: Let Me Make Love To You |
| ZK/ZT 66338 | If You Don't Know Me By Now:
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| ZK 66913 | Various Artists: From Philly With Love |
| ZK/ZT 57860 | The Isley Brothers: Beautiful Ballads |
| ZK/ZT 57858 | The Isley Brothers: Funky Family |
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| JK 66179 | Various Artists: Lost Soul |
| J2K/J2T 64785 | Various Artists: The Soul Of Seduction |
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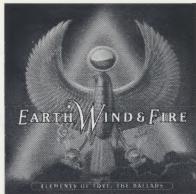
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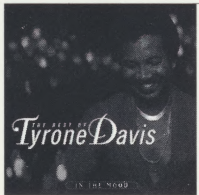
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The Early Years

Earth, Wind & Fire
Elements Of Love: The Ballads



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The Best Of Tyrone Davis
In The Mood



CK/CT 64831

Teena Marie
Lovergirl: The Teena Marie Story

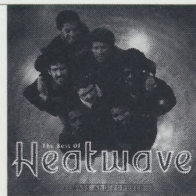


EK/ET 65070



ZK/ZT 66113

The O'Jays
Back Stabbers



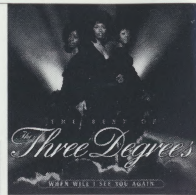
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The Best Of Heatwave
Always And Forever



CK/CT 64856

The Best Of Cheryl Lynn
Got To Be Real



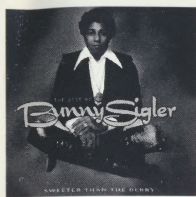
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The Best Of The Three Degrees
When Will I See You Again



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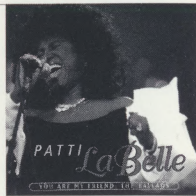
The Best Of Johnnie Taylor
Rated X-Traordinaire



ZK/ZT 64833

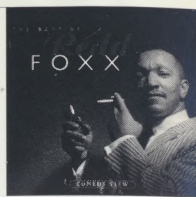
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Sweeter Than The Berry

Patti LaBelle
You Are My Friend: The Ballads



EK/ET 65069

The Best Of Redd Foxx
Comedy Stew



EK/ET 65107

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THE BEST OF EARTH, WIND & FIRE VOL. II



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